

BULLETIN OF THE ART INSTITUTE OF CHICAGO

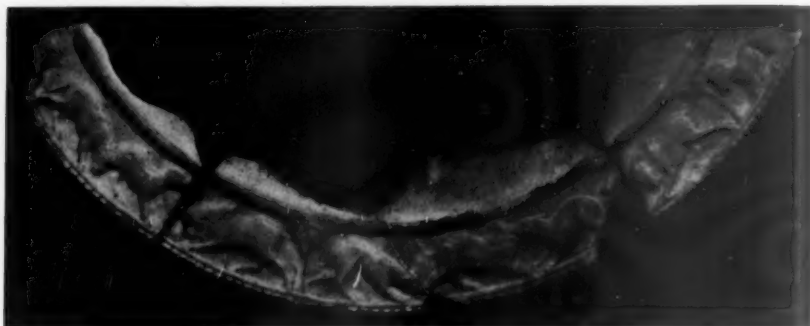
APRIL NINETEEN TWENTY-THREE



PORTRAIT OF A MAN, BY NICOLAAS MAES. GIFT TO THE MUSEUM

VOLUME XVII

NUMBER 4



RIM OF LITURGICAL BASIN, EARLY BYZANTINE. GIFT OF MARTIN A. RYERSON

THE RIM OF A BYZANTINE BASIN

THE classical collection of the Art Institute has been liberally interpreted in order to include certain objects of Byzantine art, that art epitomized by Choisy as "the Greek spirit at work on elements borrowed from Asia." The marble bas-relief from Mesopotamia, given by Martin A. Ryerson in 1922, is a significant example, for it not only shows the esthetic qualities of early Byzantine work, but is witness, as well, to the interpenetration of the various elements in that art.

This piece comprises three fragments of a circular rim with a decoration in relief on the horizontal plane. With the bits of a hollowed-out center that remain to guide us we can mentally reconstruct a shallow vessel of about forty-one inches diameter including this four-and-a-half-inch rim. Such a supposition is not only suggested but thoroughly borne out by a study published in 1916 by M. Etienne Michon: *Rebords de bassins chrétiens ornés de reliefs*.

The atrium of the early basilica contained a fountain where it was customary for the faithful to wash their hands and faces before partaking of the holy bread. When for convenience to those entering the church the ablutions were performed instead under the narrow portico of the church the fountain was probably replaced

by a shallow vessel such as this, and the dipping of hands became a ritual more and more formal, until at a later stage the water was consecrated and the present ritual developed.

A low, rounded relief showing evidences of a high polish makes a frieze around the rim of the vessel. Almost classic is the rhythm of line obtained in this portrayal of a swinging succession of animals, leaping, pursued, and pursuing. Two formalized trees set off, as it were, the measure. Opposed to the tree on the left are a dog and presumably a bull; yet they are not heraldically stationed for the dog snaps viciously at the heel of a nondescript animal which, attacked from both front and rear, forms the center of its own group, with the result that the *dos-a-dos* arrangement of the animals with the tree seems rather incidental. As to the tree on the right, the animals on either side are neither confronting nor opposing, but both facing one way—the ram, in fact, is quite casually asleep under the tree. The remaining animals are vigorously characterized, in particular the powerful, charging bull to the left of this tree, and the two well-differentiated dogs harrying their victim; less vividly, perhaps, the animals at the extreme left, the hindquarters of a fleeing deer, the ram with head lowered for running, and the scared, bleating sheep.

The animal and tree motifs are distinctly Mesopotamian, but the spacing seems to

show Hellenic feeling, and the border is unquestionably of Greek origin. Curiously, it is the border which enables us to class this vessel with the "Christian basins," to adopt M. Michon's terminology. He has conclusively proved a liturgical purpose for the forty basins included in his publication. From whatever quarter of the Mediterranean they hail, each has a rim with a horizontal frieze; inside the frieze a sharply cut, plain, raised band; outside, a narrow raised band edged with beads. In all but four examples one long bead alternates with two short ones, but in the four the beads are, like those in the present instance, round and even. One of these four, which was acquired by the Louvre in 1912 and attributed to early Christian Athens, is decorated with a procession of animals very similar to ours, the diameter of the vessel is practically identical and the rim is the same width. This and, by inclusion, our example belong to a small class called by M. Michon "neutral" because they show no symbolism but are concerned simply with the pursuits of animals. The majority are Christian in subject, but a number are pagan, as the early Christians had no hesitation in introducing any ornament that might be current in their locality, even using polytheistic motives in the service of the church. The vessel in the Art Institute may be called, then, a liturgical basin of early Byzantine workmanship. M. C.

A PROVENÇAL CUPBOARD

THE oldest form of cupboard with a door is thought to have been the almyer or dole cupboard of the Middle Ages in which was placed the fragments of the feast which were afterwards given to the poor.

The old custom of thus doling out charity has continued even throughout the eighteenth century though simplified in expression,—the setting aside of a part of one's daily bread,—evolving the bread-cupboard of England, the Netherlands, France and Italy.

The cupboard illustrated is an eighteenth century type from Provence, brought into



PROVENÇAL BREAD CUPBOARD

Canada by a family of French emigrés who settled in Arcadia. This old bread-cupboard is a quaint, shallow receptacle of walnut, the open front and sides formed with turned uprights or railed open trellis, in such a way that the contents would be visible. A single, unpierced, one-panel door swings on a large metal hinge, whose margin was once fitted with a mounting of a flat band of steel, hand-filed into an open-work pattern. The door is further embellished with various carved emblems and pastoral attributes, such as the flageolet, shepherd's horn, Cupid's darts and quiver, a flaming heart, garlands and knotted ribbon and festoons. The top is ornamented with turned spindle-heads. In the center of the frieze are carved reliefs of capricious sprays and tendrils emanating from a basket in which bloom roses, wheat, millet, etc. The lower traverse has carved ornaments of flowering olive-branches and scrolls, terminating in wheat-beards and acanthoid leaf-forms. Four short feet indicate that when not hung on the wall the bread-cupboard may stand on the top of a chest or dresser, as occasionally seen even now in the less frequented villages of France. B. B.

GOTHIC WOOD SCULPTURE

THE Art Institute has recently acquired through a generous gift from G. J. Demotte of Paris, two fine examples of mediaeval wood sculpture; a



VIRGIN AND CHILD. GIFT OF DE MOTTE

Spanish Virgin and Child of the first half of the fourteenth century, and a French St. Bridget of about 1500.

The Spanish group is an unusually well preserved example of Gothic wood carving, with its original polychromy almost intact, measuring 3 ft. 10 in. in height and said to come from Aragon. In style it is rather archaic, having Romanesque rather

than Gothic characteristics, but it must be remembered that Spanish work is generally "en retard." The Virgin is represented as a majestic queen, with little of the tenderness of distinctly Gothic types, but less austere than she is represented in the Romanesque tradition. The drapery falls in gently undulating folds, with a tonality of metallic gold with traces of blue and deep red. The use of brilliant polychromy is especially characteristic of Spanish sculptors and is epitomized in those dazzling Baroque "reredos" which give an atmosphere of almost gaudy magnificence to the churches of Spain.

The French group has lost all trace of polychromy; it is of walnut, three feet in height and represents St. Bridget of Sweden with two diminutive choir boys at her feet. It is a work of the School of the Loire, which region, from the middle of the fifteenth century, became the chief center for wood-carving in France. In style it is characterized by a measured realism together with a playful quality shown by the introduction of the choir boys, one with up-lifted hand as if for benediction, the other carrying a holy-water bucket or censer.

The features of the saint are treated with portrait-like individualization, the drapery falls in simple, massive folds.

The two works form an interesting comparison between the stylized grace of early Gothic art and its final phase of measured realism.

H. S.

THE WATER-COLOR EXHIBITION

THE four hundred and more water-colors in the Third International Exhibition comprise more variations in subject-matter, technique, size and color, than an exhibition of oil paintings of the same proportions could possibly offer. They illustrate conclusively the facility of their medium which is equally adapted to the commercial and the idealistic,—the il-

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lustration, miniature, decoration, or wall-picture for the home. Moreover the aquarellist seems, more than ever before, to be gravitating toward the painting of salon proportions, and he ranks very little below the painter in oil in his range of color and vigor of treatment. It is not in these larger pictures, however, that he reaches his happiest results, but in the works in which he brings out most lovingly those qualities which are possible only in water-color,—the clearness, the freshness, the delightful and unexpected gradations of color brought about by conditions of drying and skill in laying on washes. Add to these characteristics the fact that the direct water-color must be finished "at the first blow," as the French say, and we have a compendium of qualities that cannot be equalled in any other medium.

In the present exhibition we see to a marked degree the tendency toward striking color and uncurbed imagination, but the troubled waters of this movement seem to beat in vain on the quiet reef of English tradition. The work of the English artists continues to show as in past years the qualities of a nation that does surpassing well what is expected of it. In pleasing quality of expression and color and masterly knowledge of the craft the English water-colorist can nowhere be surpassed. If he lacks something in daring we cannot say that for him it is not well lost. When caution can produce the alluring vistas of Leonard Richmond, the chaste Eves of G. Spencer Watson, and the warmly decorative nymphs of R. J. Enraght Moony, one hesitates to decry it. In the group there are only a few rebels,—among these Laura Knight has a number of vigorous and compelling impressions, surprisingly alive in their effect of motion suddenly arrested and put on paper. T. Cayley Robinson's "Last of the Sybils" is representative of the work of this brilliant maker of stage-settings.

We seem to have accepted for each nation a different standard of merit so that while we expect of the English a finished and restrained product, we enjoy in the French group its delicate audacity, and excuse a certain artificiality and lack of emotion.



ST. BRIDGET OF SWEDEN. GIFT OF DE MOTTE

Among the more characteristic French paintings, those of Madame Jeanne Simon are set apart by a pale spiritual quality, and a quiet sincerity. She is the daughter of Aman-Jean and the daughter-in-law of Lucien Simon.

The Germans have plenty of emotion, tempered in true German style with plenty of philosophy. Their best works have a universal appeal because of their simplicity and warm color. Walter Ditz and Hans von Bartels are better represented this



"A SATYR" DRAWING BY AMIGONI

year than last, and Alfred Hagel has a number of clever decorative compositions. In the Scandinavian paintings we find much of the cold, pure color of the north. Birger Sandzen, now a loyal Kansan, still invests his crags and mountain-valleys with the brilliant, frost-bitten hues of his old-world memories. Sigurd Skou's keen lavenders and greens are no warmer than in previous years in spite of his long sojourn among us. The Swedish artists are a brilliant group, and with a score or more of them represented we are able this year to form a definite idea of Swedish painting. Helmer Osslund is an outstanding figure among them. He has gone back to Laplandic legend for his subject matter and has in the last few years been somewhat influenced by Gauguin. Oskar Bergman's "Midsummer" is notable for its clean lines and clever handling of detail in mass; it is a painting which can be appreciated by both novice and layman.

The spirit of provincial Spain pervades "Future stars" by Roberto Domingo. Here we have the young toreadors in train-

ing for the national sport. They are scattering in every direction before the onslaught of the bull, and are apparently thoroughly enjoying the affair.

The two rooms reserved for the works of two leading American artists are given over to Childe Hassam and Frank W. Benson.

Contemporary with the water-color exhibition in the galleries are three smaller exhibitions,—sculpture by Lucy Perkins Ripley and Alfeo Faggi, and paintings by Arthur Carles. Faggi, an Italian by birth, and a resident of Chicago, acknowledges as his main influence the works of the Primitive master, Nicolo Pisano. His austere figures have the architectural simplicity of the early Gothic masterpieces. Mrs. Ripley's sculpture shares this quality, but adds to it the softer, more rhythmic line of the T'ang artist. She has something in common with Jeanne Poupelet, a number of whose works will be on exhibit in the Arts Club Exhibition this month in connection with the paintings of Pablo Picasso. This latter exhibition, by the way, is especially interesting, being retrospective of all periods of Picasso's work,—the little-known academic stage, as well as the more familiar modernist phase.

Arthur Carles, an instructor in the Pennsylvania Academy of Art and one of the most interesting personalities among modern American painters, has never before exhibited in a one-man show. He is best known as a painter of exquisite nudes, approaching the human figure from somewhat the same viewpoint as that of the early Greeks, but he has also recently entered upon a more modernistic phase in his art.

J. MacD.

MRS. WHITNEY'S SCULPTURE

THE first complete retrospective exhibition of the sculpture of Gertrude Vanderbilt Whitney includes forty-seven pieces and represents work covering a period of twenty years. It is an interesting record of the phases through which Mrs. Whitney has passed as a sculptor, and shows a steady growth not only in her power of conception and imagination, but

also in her technical achievements. It is evident that she is at her best in her swift, impulsive moments; her more carefully studied work loses something of its original vigor. Where her emotion is touched she produces a composition strongly appealing, and this is especially true in her war subjects.

Among the larger pieces is a model of a fountain for Arlington National Cemetery, which was awarded the Gold Medal at the San Francisco Exhibition and honorable mention at the Paris Salon of 1913. The bronze called "In the trenches" represents a soldier stooping to dig. Two bronze heads, "American athlete" and "Spanish peasant," are distinctive in character.

The smaller pieces are of considerable interest. "Paganisme," an early marble, shows two nude figures resting in graceful abandon on a rock. "Chinoise" is a slender figure in a long robe, tapering fingers consciously posed, suggesting a French dream of an Oriental. There are several small figures and groups of war subjects; the falling soldier in "His last charge" is one of the best.

D. M. M.

AN ITALIAN PAINTING

A VERY lovely painting from the hand of an Italian master of the seventeenth century has been lent to the Museum by Oliver Dennett Grover of Chicago and is now on exhibition in the Old Masters' Room. The work has great charm and cleverness of execution, combined with luminosity of color.

Diana and her nymphs are seen beside a woodland brook against a background of feathery trees. In the heavens Boreas, the North Wind, blows a rude blast and the nymphs cower against the sudden chill. An attendant hastens to draw the goddess' drapery about her. A huntress with hounds, silvery against the silver sky is



ITALIAN PAINTING. SEVENTEENTH CENTURY
LENT BY OLIVER DENNETT GROVER

dimly seen approaching around the curve of the wooded hill. The composition is compelling because the treatment is so free from distracting influences. There is a studied symmetry in the right-angled form of the dark mass of trees, interestingly balanced by the lighter mass of figures. The warm amber flesh tones, the soft greens, blues and rose of the drapery form a charming color scheme.

The painting is attributed by Dr. Valentiner to Jacopo Amigoni, a Venetian painter of the seventeenth century. It possesses the clever brush work and superb craftsmanship of the *seicento* men.

It is interesting in this connection to reproduce a superb drawing by Amigoni, from the Leonora Hall Gurley Memorial Collection—a study of a satyr in red chalk, which shows us this versatile artist in the role of a superb draftsman. He was, moreover, much sought after as a mural decorator, a painter of portraits, and a portrayer of mythological subjects.

R. B.



"THE DONKEY RIDE" BY G. SPENCER WATSON
IN THE THIRD INTERNATIONAL WATER
COLOR EXHIBITION

A PORTRAIT BY NICOLAAS MAES

A RECENT valuable gift to the Art Institute is the portrait of a man by Nicolaas Maes. It is reproduced on our cover. The unknown gentleman is seen almost in full face and is looking at the spectator. His right hand is stretched out with the palm upward, with his left he is holding his gloves. On his brown hair is a broad-brimmed, black felt hat. He is in black with a narrow white collar fastened with white bands with large tassels, and his wrist-bands are also white.

We see at once that here is a portrait of Maes when in the best period of his art, and while still under the influence of the great Rembrandt. He worked in Rembrandt's studio probably from 1648 to 1652. He is, indeed, the only artist who has been positively proved to be a pupil of this master. Instead of Rembrandt's quality of light he began to introduce a more even illumination with diffused light, and in his shadows and half shadows he used gray and black instead of the brownish hues. All of his later pictures are excellent in coloring though for feeling they stand far below the portraits of his earlier period and breathe more of the spirit of affectation and convention.

Happily, during his first ten years he painted masterpieces of great merit, which, though few in number, are amongst the

most cherished pictures in private and public collections. The portrait which the Art Institute now possesses dating from this period is a striking example of the manner in which Nicolaas Maes conserved Rembrandt's spirit without copying him. For this reason it is not surprising that many of his unsigned paintings were formerly attributed to and sold as Rembrandt's as was the case with our picture in Colnaghi's sale in London on June 25, 1892.

The subject of this picture strongly reminds one of Rembrandt's portrait of Gozen Centen, a young man of about twenty years of age, painted in 1632, and we have some reason to assume that the man in our portrait is a close relative, if not the same person painted by Maes approximately twenty years later.

A glance at the known facts of the artist's private life reveals that he was a hard-working, courteous, calm and contented man, who never frequented taverns or formed his associates among those who did. Born in 1632, the son of Gerrit Maes Willemsz Jongman Ravesteyn, a prosperous merchant and soap-manufacturer, he went to Amsterdam in 1648 to study under Rembrandt till 1652. After his return to Dordrecht, he married Adriana Brouwers, widow of the Reverend Arnoldus de Gelder, and a few years his senior. It is further known that between 1660-1665 he visited Antwerp, but how far this journey influenced his art is hard to determine. His great popularity as a portrait painter brought about his decision to move to Amsterdam in 1673, where he died in 1693, a prosperous citizen, honoured and respected by his neighbors and friends.

W. A. P.

PRINT DEPARTMENT

THE completeness of the Odilon Redon Collection in the Print Department is well known but some of the prints now exhibited there are not often met with, notably the portrait heads Edouard Vuillard, Pierre Bonnard, Paul Sérusier, Ricardo Vines, Maurice Denis, Roger Marx, Juliette Dodu. The foregoing

together with his dream-like fantasies are now being shown in Gallery 11, the largest of the new Print Rooms on the first floor of the Institute.

Henri Fantin-Latour is another whose realm is the imagination, but it is peopled by altogether different though none the less visionary images.

The Albert Roullier Memorial Print Collection now hung in its entirety may be seen fast to be assuming considerable importance and to be surprisingly representative of modern French graphic art. A list of the newer prints embraces in many instances very rare impressions and most engaging examples of the work of Picasso, Gauguin, Manet, Laurencin, Pissarro, Matisse, and Morisot.

It may be interesting in connection with the activity and generosity of the Print and Drawing Club, and the few other sources and very limited resources through which the Print Department manages to expand, to summarize the collection as it now stands. On January 1, 1922, the total number of prints in the Department was 4,213; on January 1, 1923, 4,502, making the total number of accessions for the year, 289. For a comparatively young department of the Museum this seems a rather healthy growth but when the great gaps and omissions in the collection are considered it becomes apparent what an undertaking it will be to make it, at all representative. We have nothing prior to the Little Masters—no Schongauers, and no Dürers except on loan.

There are no Rembrandts, with the exception of those in an important loan collection. We possess a few French portrait engravings of the seventeenth century, several good Lorrains, a very complete lot of Piranesi, no eighteenth century prints of either France or England, but in the nineteenth century we are much better off with our Daumiers, the all-but-completed purchase by the Print and Drawing Club of Gavarnis and other French lithographers, the Meryons, Whistlers and Zorns. All of the latter are most noteworthy but it is a rather awe-inspiring task that we have set ourselves.



ITALIAN LANDSCAPE BY J. M. W. TURNER. LENT BY ARMOUR INSTITUTE OF TECHNOLOGY

A TURNER LANDSCAPE

THE Museum has recently received as a loan from the Armour Institute of Technology a landscape by J. M. W. Turner. The scene is in Italy; in the foreground on either side are mountain terraces covered with heavy, dark foliage and bordering on a quiet river which we see far below. On the slope of the hill below is a city,—the sort of city that is described in fairy tales, bathed in sunlight and luminous color. The mountain ridges gradually lose themselves in the haze of a distant horizon; no one knew better than Turner how to picture the endless expanse of nature, be it landscape or ocean view.

This painting is typical of Turner's work of a later period. It is painted and glazed over a built-up white ground and much of reality is sacrificed to color,—not the colors of nature, but the visionary colors of his dream. We seem here to have a variant of the well-known "Modern Italy," suggested to Turner by Tivoli. "Modern Italy" is more realistic, more in accordance with existing traditions of landscape painting. In our picture, however, he throws aside convention and plays with his scene as his fancy dictates. Here he has given free range to his imagination. He was already an old man, and with his advancing age grew more difficult to comprehend. He was almost always untrue to nature, in the photographic sense, but he knew how to suggest its beauty without copying it.

NOTES

THE SCHOOL.—The collection of reference material for classroom use in the school has been increased by the addition of some majolica and terra cotta objects from Italy. The collection of majolica consists of a number of vases, most of them from the Cantagalli factory in Florence and a few from the Dnita potteries in Umbria. These are decorated with freely painted pattern in which flowers and animals are employed as subject matter. From the Manifattura di Signa, located just outside Florence, there are several caskets of terra cotta in Byzantine, Gothic or Renaissance style; several jardinières with modelled and inset mosaic decoration, and a heraldic plaque or *stemma* bearing a very finely modelled eagle and lettering. These objects will be useful illustrative material in the design, pottery and history of art classes. The fund from which these purchases were made was donated for the purpose by Mr. Frank G. Logan.

Miss Ruth Sherwood, an advanced student in the Sculpture Department of the Art Institute School, has recently had the honor of being asked to serve on the jury of the Minnesota Art Association. The jury met in St. Paul on March 10th to consider the work submitted for the Annual Exhibition of the Association.

Several students of the Design Department have been invited to submit designs for costumes to be shown at the meeting of the Fashion Art League on March 13th.

Students of the Weaving Classes, under the direction of Mrs. French, are weaving the fabrics from which they later expect to make their own spring costumes.

Eleven of the instructors of the School have been represented in the annual exhibition of Chicago artists, which has just closed. Four of the important prizes were awarded to members of our staff.

Miss Ethel Coe, one of the instructors in the School, has recently been invited to become the head of the Art Department of Northwestern University. Miss Coe will continue as usual with her morning classes in the Art Institute School.

MUSEUM INSTRUCTION DEPARTMENT.—

The lectures on Interior Decoration on Mondays at two-thirty are to be continued. Beginning March 26th Mr. Sterling C. MacDonald will give some talks on decoration especially applied to the needs of the city apartment. He will be followed by lecturers on the crafts closely related to the home and its furnishings.

The class in picture appreciation will continue on Fridays at eleven o'clock.

RESIGNATION OF MR. HOUGH.—After more than three years' service as head of the Publicity Department of the Art Institute, Mr. Clarence Hough has tendered his resignation to take effect April 15th. Since accepting this position in 1920 Mr. Hough has brought the Art Institute into pleasant contact with the newspapers and journalists of Chicago and has done much toward bringing the aims and needs of the Museum to public knowledge.

NEW APPOINTMENTS.—The appointment of Charles Fabens Kelley, Professor of Fine Arts, and Head of the Department of Fine Arts at Ohio State University, to the Curatorship of the Department of Oriental Art and the office of Assistant to the Director, brings to the staff a man of wide experience in the field of art. Professor Kelley adds to his knowledge of Oriental art a national reputation in educational lines. He is a graduate of Harvard, has been a member of the faculty of the University of Illinois previous to his appointment with Ohio State University, and is the author of a number of volumes on art. He will come to the Art Institute on the fifteenth of June, immediately after the expiration of his year at Columbus.

Another new appointment is that of Hardinge Scholle, of New York, to the Assistant Curatorship of Decorative Arts. Mr. Scholle is also a graduate of Harvard and comes to us from the Metropolitan Museum where he held the position of assistant in the Department of Decorative Arts, specializing in the Gothic and pre-Gothic periods. Before taking up his work at the Art Institute in October he will tour Europe, studying at the museums of Italy, France, Germany, and England.

ACCESSIONS AND LOANS

PAINTING AND SCULPTURE

- 2 Gothic statuettes. *Gift of G. J. De Motte, Paris.*
- 3 Gothic windows. *Gift of Miss Kate S. Buckingham.*
- 1 painting by Rockwell Kent. *Gift of Mrs. Gertrude V. Whitney.*
- 1 painting, Child and Dog, by Jacques Louis David. *Gift of Edouard Jonas.*
- 7 old Dutch masterpieces. *Lent by Charles L. Hutchinson.*
- 1 landscape by Turner. *Lent by Armour Institute of Technology.*
- 1 seventeenth century Italian painting. *Lent by Oliver Dennett Grover.*
- 1 Rigsdaler with miniatures. *Gift of Miss Alice Getty.*
- 1 Roman coin, 142 B.C. *Gift of W. S. Dunham.*



ROMAN COIN "JANUS."
142 B.C. GIFT OF
W. H. DUNHAM

ORIENTAL ART

- 1 Byzantine gold coin. *Gift of M. A. Ryerson.*
- 1 Chinese jade matrix. *Gift of W. J. Parker.*
- 10 Japanese prints. *Lent by Yamanaka and Company.*

PRINT DEPARTMENT

- 9 etchings. *Gift of Chicago Society of Etchers.*

DECORATIVE ARTS

- 1 Alpujarras rug. *Lent by Mr. and Mrs. Chauncey McCormick.*
- 1 wedding gown. *Gift of Mrs. E. Ballou.*
- 1 Red Cross Nurse doll. *Gift of Mrs. N. Neff, for Children's Room.*
- 3 strips of Anglo-American wall-paper. *Gift of David Adler.*
- 50 pieces embroidery. *Gift of Miss Elsie McCormick.*
- 1 small hand-loom for Children's Room. *Purchased.*
- 1 donkey muzzle with inscription. *Purchased.*



LOOM. PURCHASED FOR
CHILDREN'S ROOM

THE LIBRARY

Feb. 394 volumes, consisting of 19 on architecture, 255 Japanese books, 10 on painting, 4 on sculpture, 19 on graphic arts, 33 on general art and archaeology, 20 on design and applied art, 1 sale catalogue, 20 miscellaneous, and 13 continuations.

Notable Accessions: E. V. Lucas "Edwin Austin Abbey" 2 vol.; Violet Oakley "The Holy Experiment"; Graphische Gesellschaft, 15 vol.; George Warner "Descriptive Catalogue of Illuminated Manuscripts in the Library of C. W. Dyson Perrins" 2 vol.; British Museum Catalogue of Western Manuscripts in the Old Royal & King's Collections 4 vol.; John Ryland's Library, Manchester, "Descriptive Catalogue of the Manuscripts" 2 vol.; Baron Sumitomo Collections of Mirrors & Bronzes, 4 vol. text and 5 vol. plates; Illinois Society of Architects Handbook, 6 vol. The volumes of "The Holy Experiment" are the gift of Horace S. Oakley.

NEW LIFE MEMBERS, JANUARY, 1923

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Miss Caroline Bengston,
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Frederick A. Brown,
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Almon Burtch,
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Mrs. Charles P. Taylor,
Mrs. N. J. Ullman,
Mrs. John Vinton,
Miss Marjorie Ward,
Charles C. Whinery.

NEW GOVERNING LIFE MEMBER

Allison V. Armour

NEW GOVERNING MEMBER

Mrs. John A. Carpenter

EXHIBITIONS

APRIL—JUNE, 1923

- March 1—April 15—Sculpture by Mrs. Gertrude Vanderbilt Whitney.
 March 13—April 30—(1) Lithographs by Fantin-Latour and Redon. (2) The Albert Roullier Memorial Collection of French prints.
 March 20—April 22, inclusive—(1) Third Annual International Exhibition of Water Colors. (2) Photographs by the Chicago Camera Club. (3) Paintings by Arthur Carles and sculpture by Lucy Perkins Ripley, and Alfeo Faggi. (4) Paintings by Pablo Picasso, Sculpture by Jeanne Poupelet.
 May 1—31, inclusive—(1) Annual Architectural Exhibition. (2) Applied Arts Exhibition in coöperation with the Association of Arts and Industry.
 May—French portrait engravings of the seventeenth century and etchings by Auguste Lepère.
 June 8—July 9—(1) Annual Exhibition by students in the School of the Art Institute. (2) Art Students League Exhibition.

THE ART INSTITUTE OF CHICAGO

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CHARLES H. BURKHOLDER	Secretary

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Director	ROBERT B. HARSHE
Assistant to the Director	CHARLES FABENS KELLEY
Secretary	CHARLES H. BURKHOLDER
Curator of Oriental Art	CHARLES FABENS KELLEY
Curator of Prints and Drawings	WILLIAM McC. McKEE
Curator of Decorative Arts	BESSIE BENNETT
Assistant Curator of Decorative Arts	HARDINGE SCHOLLE
Curator of Buckingham Prints	FREDERICK W. GOOKIN
Manager Membership Dept.	GUY U. YOUNG
Librarian, Ryerson Library	SARAH L. MITCHELL
Librarian, Burnham Library of Architecture	MARION CUMMINGS
Printing and Publications	WALTER J. SHERWOOD
Superintendent of Building	JAMES W. McCABE
Dean of the School	RAYMOND P. ENSIGN

CLASSIFICATION OF MEMBERS.—Honorary Members are chosen from among those who have rendered eminent service to the institution.

The property, management and control of the Art Institute are vested in the Governing Members. Each Governing Member pays one hundred dollars upon election and annual dues of twenty-five dollars.

Governing Members, upon payment of four hundred dollars, are exempt from dues and become Governing Life Members. The receipts from these funds are invested and the income only expended.

Sustaining Members are those who contribute twenty-five dollars or more annually. They are entitled to all the privileges of a Governing Member except the right to vote for, or to become, a Trustee.

Life Members, upon payment of one hundred dollars dues, have all the privileges of an Annual Member for life. Annual Members pay ten dollars a year.

PRIVILEGES OF MEMBERS.—All members are entitled to the following privileges: A ticket admitting the member and his family, and non-resident friends to the Museum. Complimentary tickets on request. An invitation to any general reception given by the Trustees. The BULLETIN and the Annual Report. An admission to all lectures, exhibitions and entertainments given by the Art Institute, with the exception of the Sunday Concerts.

CHANGES OF ADDRESS.—Members of the Art Institute are earnestly requested to send notification of any changes of address to Guy U. Young, Manager, Membership Department.

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